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"Françoise di Rimini," of Ambrose Thomas; but the last work seems to have the best chance of being mounted for the opera of the year 1878.

In taking the direction of the Opera Comique; M. Carvalho has been obliged to mount the pieces composing the running *répertoire* as new pieces. Most of the artists of the former direction, made free by the closing of the theatre, have been replaced by new ones; it is, in fact, a new troupe, who submitted themselves to hard work to assure the regular daily service. Every one exhibited zeal; the artists of the orchestra, the singers, all courageously went to work under the leadership of M. Carvalho—who has quicksilver in his veins—and succeeded with the new elements, in less than six weeks, in playing "Piccolino," "Fra Diavolo," "Haydee," "Le Prés aux Clercs," "La Fille du Regiment," "La Dame Blanche," "Les Amoureux de Catherine," and "Lalla Roukh."

M. Halanzier, Director of the Opera, is now absorbed in bringing out the "Roi de Lahore." The decorations of the fourth act have already been tried *en scène*. A curious detail—no work has given place for more than five hundred costumes; there will be in the "Roi de Lahore," eight hundred and twenty-two (822). This little detail may give an American public an idea of how an opera should be mounted in Fourteenth Street.

The Academy of the Beaux Arts have elected M. Paul Dubois (sculptor) to replace Perraud. M. Dubois was elected by the first vote, by 21 voices. The other votes were, 7 for M. Cranck; 6 for Chapu, and 1 for Millet.

The first ten representations of "Paul and Virginia," realized 107,203 francs and 75 cents (divide by five for the dollar), and that, too, by consecutive nights, a fact which is not very well known.

It was Marie Antoinette who laid the corner stone of the old Porte-St.-Martin Theatre. In that stone was placed a doll, made as a portrait of the queen, and wearing exactly the costume in which her majesty was dressed for the ceremony. They are now asking what became of that strange relic after the demolition following the Communists' incendiarism of the Porte-St.-Martin in 1871.

— *Outremer.*

PICTURESQUE EUROPE.

THE REGION OF THE MOSELLE.

We have had occasion before this to speak, in THE ALDINE, of the peculiarities of the scenery in different parts of Europe, and especially along the Rhine and its tributaries, the favorite ground of poets and artists from time immemorial. There is probably no other

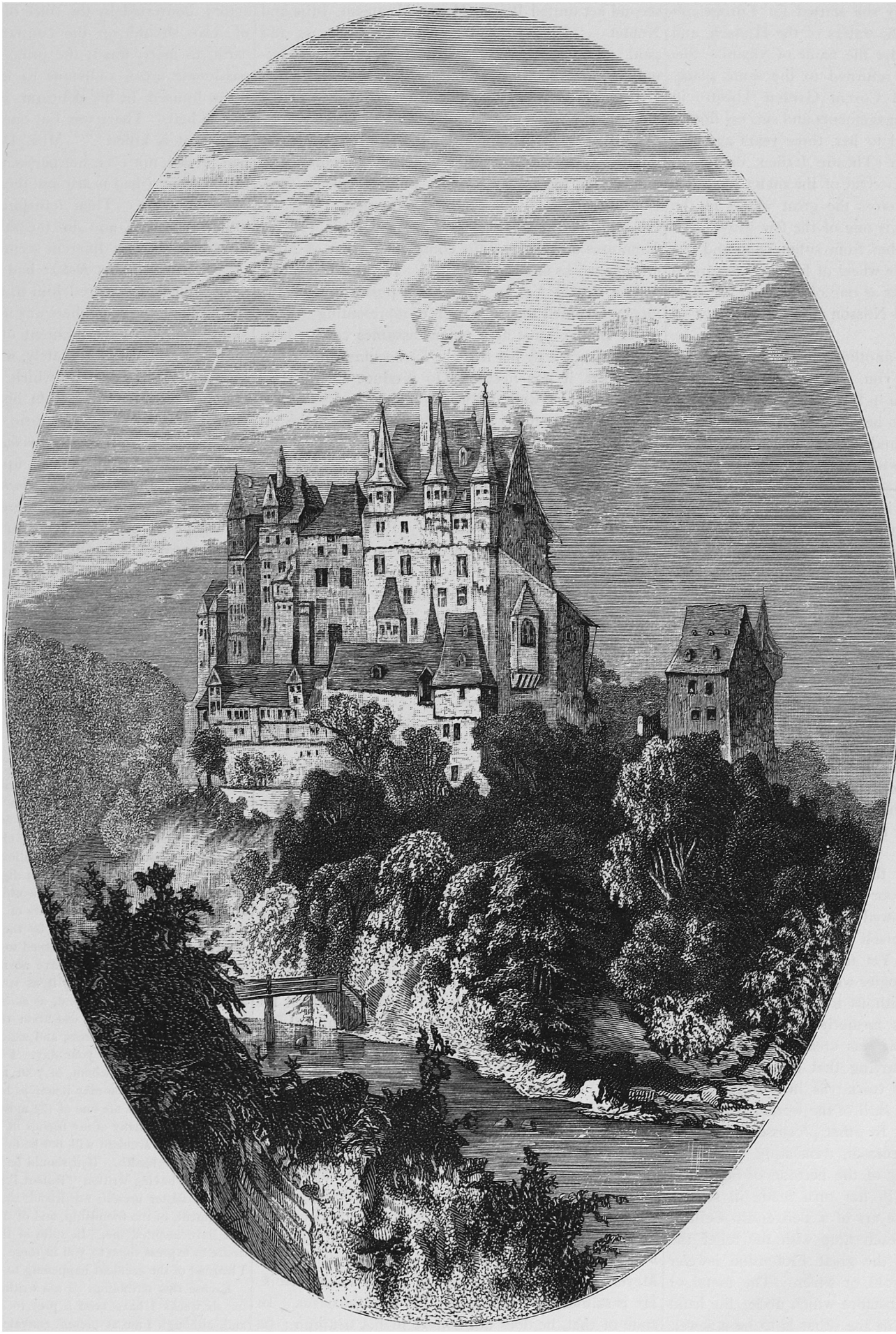
ample of an old castle, we go to the Rhine. Are we in need of an ancient and ghostly story, the Rhine is confidently relied on to furnish it for us. Must we ridicule our neighbors, we can not do better than send them traveling on the Rhine and tell how they behaved—or how we think they behaved. For romance we go to the Rhine; for poetry, for picturesque scenery; in short, for anything which is beyond and

outside of our ordinary experience we visit the Rhineland; and, it must be said in all truth, that we are very seldom compelled to come home unsatisfied. As beautiful scenery—so far as the works of nature are concerned—may be found elsewhere, as we have had more than one occasion to show in regard to our own country, but nowhere else can be found such a combination of natural beauties and artificial adjuncts which unite to make the region of the Rhine pre-eminently the land of romance and of song. It is no wonder, when we think of it, that this should be so. When we recall the centuries during which the Rhine has flowed through its picturesque valley, and the people inhabiting its banks have worked and have fought—have tilled the vineyards which give us the pleasant Rhine wines, have fortified their own castles and have besieged those of their neighbors—we find ourselves involuntarily doing homage to the land which has been the home of so much romance, although we may not be prepared to think it the fairest on earth.

What we have said about the valley of the Rhine applies with equal force to the valleys of its numerous tributaries. They are all part and parcel of the Rhineland, and their scenery is not essentially

different from that along the banks of the historic river itself. There are the same cliffs and mountains, the same vine-clad slopes, the same old castles, the same ruins along them all. Further travel can teach you very little in regard to the Rhine or its affluents. See one and you have seen them all.

Among these affluents of the Rhine are very few more beautiful, and none more celebrated or better known than the Moselle, which gives its name to a province and empties into the Rhine at Coblenz, a point where the Rhine is crossed by a bridge of boats four hundred and eighty-five yards long, and the



CASTLE ON THE ELTZ.

region in the world which has received or deserved more attention, or about which there clings more of the aroma of romance and romantic tradition. Without it and what it has furnished us in the way of materials how bald would not our literature—and art through literature—seem to us. Hardly a name at all celebrated in English literature can be mentioned without calling up some vision of Rhenish Prussia and the scenery along that most celebrated of rivers. Thackeray gave us many a picture of it; in fact, all those whose writings we read and like have made free use of the beauties of this land. Do we want an ex-

Moselle by a stone bridge about five hundred and thirty-six yards in length. The town is one of the most interesting in Rhenish Prussia. It is built on a triangular piece of land, and contains a population of nearly twenty-three thousand, exclusive of the garrison which always occupies the fortifications. It contains a number of notable buildings, among which are a magnificent palace, formerly occupied by the Electors of Treves, an old college of the Jesuits, and a Roman Catholic seminary. Besides these are four Roman Catholic churches, all worthy of consideration, but the one most deserving notice is the one called the Church of St. Castor, which stands just at the confluence of the Rhine and the Moselle, and which was founded in 836, and in which a few years later Charlemagne appeared to formally divide his magnificent empire into the three empires of Germany, France and Italy, and to distribute it among his children.

In front of the church is a fountain erected at the time of the invasion of Russia by the First Napoleon, on which is this inscription: "AN MDCCCXII., memorable par le campagne contre les Russes, Prefecturat de Jules Doazan." (The year 1812, memorable on account of the campaign against Russia, under the prefecture of Jules Doazan.) To this the Russian general, St. Priest, added, in 1814: "Vue et approuvé, par nous, Commandant Russe de la Ville de Coblenz, le 1er de Janvier, MDCCCXIV." (Seen and approved by us, the Russian Commandant of the City of Coblenz, January 1st, 1814.)

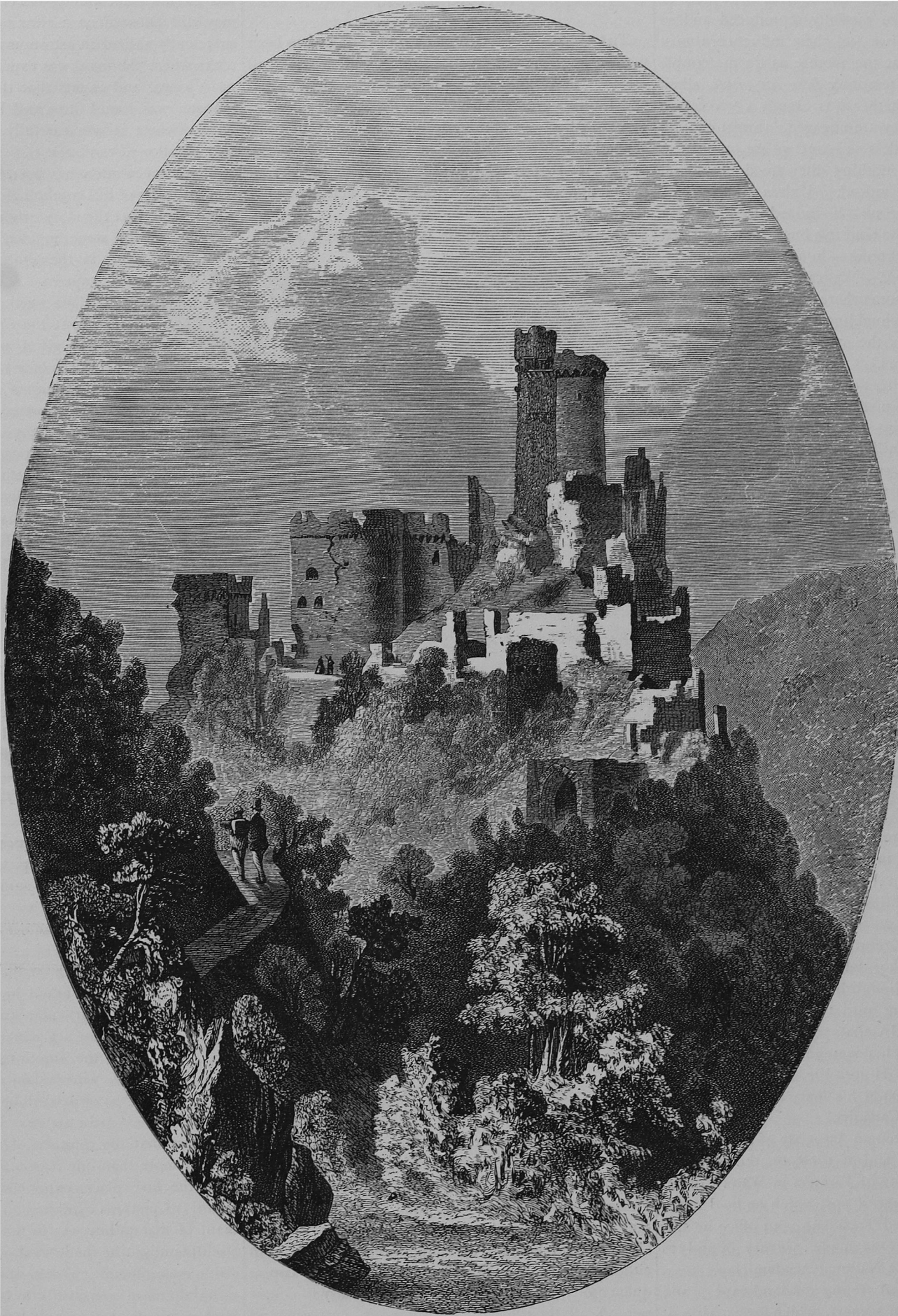
Besides the buildings here mentioned there are public libraries and other notable structures. The chief attraction to visitors is found in the fortifications, which were built partly on the plan of Vauban and partly on that of Montalembert, costing nearly \$5,000,000, and which are capable of holding a hundred thousand troops, and have magazines in which, it is said, can be stored provisions for eight thousand men for ten years.

Commercially Coblenz is of some importance, as the port of exit for the whole trade of that portion of the valley of the Rhine, and the contributing valleys of the Moselle and the Eltz. The chief exports are Moselle and Rhine wines, seltzer water (of which a

million and a half of bottles are shipped each year) grain, oil, wine, millstones (made from the lava of extinct volcanoes in the neighborhood), japanned ware, linen and tobacco. The Department of Moselle, when it belonged to France, was formed partly from Lorraine and partly from Luxembourg. It had an area of something over two thousand square miles, and a population of nearly half a million. Spurs of

mouth is scarcely a third of that. It receives in its course the Meurthe and Seille, and the Sarre, the Sure, the Kyll and also the Eltz. The surface of the country along the line of the Moselle is rolling and broken, and is for the most part heavily wooded, affording large quantities of excellent building timber. It has also mines of iron, coal and lime, and numerous excellent salt springs. Among the most pictur-

esque, though not the largest or most important of the rivers of this region, is the Elz or Eltz, which is a crooked little stream of only about thirty or thirty-five miles in length. Both it and the Moselle are noted among the tourists, however, for the exquisite beauty of the scenery along their banks, and especially for the constant succession of old castles—some of them dating back almost to the time of the Romans—which are to be seen at almost every town. There is, of course, great variety in the architecture of these structures, but they are always interesting from their connection with the traditions of past ages; there is hardly one of them to which is not attached some legend—and they are useful and valuable as giving us the best attainable ideas of the architecture, and, consequently, of much of the home life of the old barons and knights of a by-gone age. We give in this number illustrations of two of these old castles—one on the Moselle, and the other on the Eltz—both splendid specimens of what should probably be called the Romanesque style of architecture, and both entirely characteristic of the scenery of that part of Rhenish Prussia, where one may travel for days, seeing not only the most beautiful scenery—such



IN THE VALLEY OF THE MOSELLE.

both the Ardennes and Vosges mountains help to break up its surface, and add to the picturesqueness of the scenery, than which there is none more attractive in Europe.

The Moselle, which, as we have said, joins the Rhine at Coblenz, is a river which rises in the southeast of the Department of the Vosges in France, and flows nearly northeast to the Rhine, separating the old duchy of Luxembourg from what was known as Rhenish Prussia. It is a particularly crooked stream, and manages to make itself over three hundred miles long, while the distance between its source and the

as we may find along the Hudson and some of the other noted rivers of this country—but may also find himself surrounded with these same old castles, churches, and other evidences of feudal times, of which we have no examples in this country. These are the things, in fact, which make the Rhineland the chosen region of the poets and romancers. Whether or not we should regret their absence in America, is a question more of political than artistic significance, and, therefore, hardly worthy our consideration, the more especially as we could not in any event ever have them if we so desired.

—S. G.